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THE DECORATOR AND FURNISHER.

ORIENTAL DRAPERIES.

PEOPLE of wealth and taste who desire fabrics possessing the double merit of exotic and artistic beauty, can be amply satisfied by paying a visit to any of the New York bazaars dealing in oriental goods. The warehouse of A. A. Vantine & Co., on Broadway, which is at all times replete with a large and varied assortment of Eastern fabrics, can supply the most luxurious demand for the rarest of textile housings. The wealth of goods displayed by such a firm rivals the splendor of the Caliph El-Muktedir, who, if history is to be believed, possessed in his palace in Bagdad 38,000 pieces of tapestry of gold embroidered silk brocade, and 22,000 magnificent carpets. Certainly the variety of Eastern woven and embroidered stuffs within reach of the decorator or householder is of surpassing magnificence, many of the stuffs being specialties made exclusively for this firm. There are rare old embroidered fabrics for decorative purposes, elegant satin portières, Bagdad, Kis Kelim, Algerian and Phoolcarrie portieres, silk embroidered table covers, cushion covers, silk and muslin embroidered with silk and gold, silk and gold embroidered curtains and bed-spreads, silk embroidered muslin curtains from Damascus and Aleppo, hand-painted Indian curtains, embroidered and hand-painted crepes in every possible shade of color. All these goods are distinctive Oriental in design and treatment, and are very effective for room and furniture decorations. Silver and gold hand-woven brocades are among the finest productions of the East, and are most desirable for decorative upholstery purposes, where peculiarly rich effects are sought after. Some of the designs have a striking and odd effect, combined with dull silks and wools. In a hand-embroidered table cover the centre is a circle of scarlet silk, the outlying field of the fabric being of old gold satin, the four corners pale blue, and the border of scarlet silk, embroidered with panels, each containing texts from the Koran. Another table cover is heavily embroidered in gold and silk in various colors. The design consists of a fine floral border, running around the edges, and the inner field is spotted with a golden date symbol. Another cover is embroidered with red, blue, yellow and white silk flowers, having green silk leaves and dull yellow stems, on a field of plum colored satin. Still another cover is made of yellow satin, heavily embroidered with gold thread, and pink, brown, yellow, red, slate, white and Indian red silk embroidery. Many of the designs of these sumptuous table covers are modern embroideries, designed after the style of Anatolian prayer rugs. The ornament, however, is entirely floral. In one of these designs the central five sided panel has a large floral design, and in the upper corners of the field there are small floral embroideries. The border consists of three different borders, the middle one being much the widest of the three. One of the finest covers ever made is a terra cotta silk velvet, embroidered with a free border of gold thread flowers, the centre being starred with a golden date symbol. There are also silk hand-embroidered lambrequins for mantels. One of these consists of tobacco brown silk, having a border a foot in depth, of gold, green, pink, olive and blue silk embroidery.

One of the new leading silks is the Japanese Moncha, a brocaded gauze-like material, with figures woven in the texture of the same shade. It is thin and light as a grenadine, and unusually dainty and effective for window draperies. The same material comes embroidered in gold and silver thread, in artistic designs, in lengths for curtains, and for household decorations in the way of soft draperies. The Shikii silks, woven of rough and irregular threads, which give the surface an uneven appearance that is quite rich and artistic in effect, are well adapted for the purposes of art embroidery and draperies of all kinds. The prevailing colors are old blue gold, sage, olive and shrimp, and the embroidery is usually in gold and silver thread, and floss silk. They come in different widths, by the yard or piece, in full length curtains, and scarfs for pianos or mantels. One of the greatest novelties is a curtain made of Madagascar grass, woven in horizontal bands of color, the grass having been dyed before the weaving. Another novelty is an interesting piece of Chinese silk tapestry, over three hundred years old, obtained, it is said, from the temple of Confucius. The colors are dull, the embroidery consists of Chinese figures in an old gold, on a red clay silk. The general appearance denotes extreme age, as no modern dyer could imitate the indescribable air of antiquity possessed by this curious and costly fabric. When a Chinese Emperor dies, the various temples in China are hung with silk embroidered tapestries, in which pictorial scenes, representing biographical episodes in the life of the defunct royalty, are pictured with consummate skill. Messrs. Vantine & Co. possess examples of these curious tapestries which are shown to any visitor who desires to see them.

Peshawur portières are hand-painted cotton goods. The cotton is usually dull yellow, or maroon red, painted with an all-over diaper, and heavy zigzag border, in pale mica, with yellow and red details. Some of the portières contain a series of perpendicular floral bands outlined in cream mica, each flower having a red centre.

There is an increasing demand for Eastern embroidered goods, whether for decorative, or upholstery purposes, both in Europe and America, and this modern appreciation of these rare and beautiful stuffs has put new life and energy into their manufacture, and at the present time the Orientals are producing, not only the fine fabrics of the past, but new materials that are



unrivalled for beauty of texture, design and coloring. This is due principally to their being woven by hand, by workmen who have inherited the occupation through the same families for generations. The want of progressiveness, or limited fields of labor, among the Oriental people, results, at least, in perfection in their peculiar productions.

"THE POMPEIA" AT SARATOGA.

BY W. R. BRADSHAW.



TWO thousand years, when measured against the life of a man, is an enormous space of time. There is time sufficient for mighty empires to be founded, to rise to the full height of their power and splendor, and to finally decay, leaving only heaps of ruins to mark their existence. If, at the present time, Newport, for example, were overwhelmed by some convulsion of nature, and buried from the public gaze for two thousand years, during which time the present United States republic would utterly decay and be succeeded on the same soil by a totally different people having a different language, different methods of building, and different in ideas, dress, laws and nationality, what a wonderful surprise it would be to the then existing people to discover the long buried and completely forgotten Newport, with its vivid revelation of the manners and customs of the people who inhabited the North American Continent in the year A. D. 1890. How the

people of A. D. 3890 would rush into the excavated buildings and examine with the greatest curiosity the construction of the walls and their decorations, how they would handle the curiously shaped furniture, and examine the old-time methods of interior decoration, and how houses were supplied with gas, water, electric light and heat. Doubtless should such a convulsion overwhelm the Isle of Peace, thousands of the inhabitants, composing the élite of American society, would be buried in their homes, and their fate, known to history, would awaken the keenest interest throughout the world.

This is precisely what occurred to Pompeii in the year A. D.

79, in the reign of the Emperor Titus, the destroyer of Jerusalem. For two thousand years that ancient city has been held in the grasp of the volcano, entirely obliterated from human sight, and for centuries totally forgotten. Now, suddenly, modern enterprise and research has exhumed the city from its shroud of lava and ashes, the discovery of its whereabouts being the result of an accident, and the houses with their pillars and banqueting

trod by Roman feet in the time of Christ, and see thereon the marks made by chariot wheels. The visitor takes a breathless interest on entering the chambers of the long-entombed buildings, and there seeing how the Pompeians lived, and by what objects of beauty and utility they were surrounded. The contrast between the rapid and cheap methods of life in the nineteenth century, and the calm and stately life that prevailed in the first century, is wonderfully alluring. From fluted pillar and frescoed wall, Roman life in the very apex of its elegance speaks to us with a force and beauty that no art can produce.

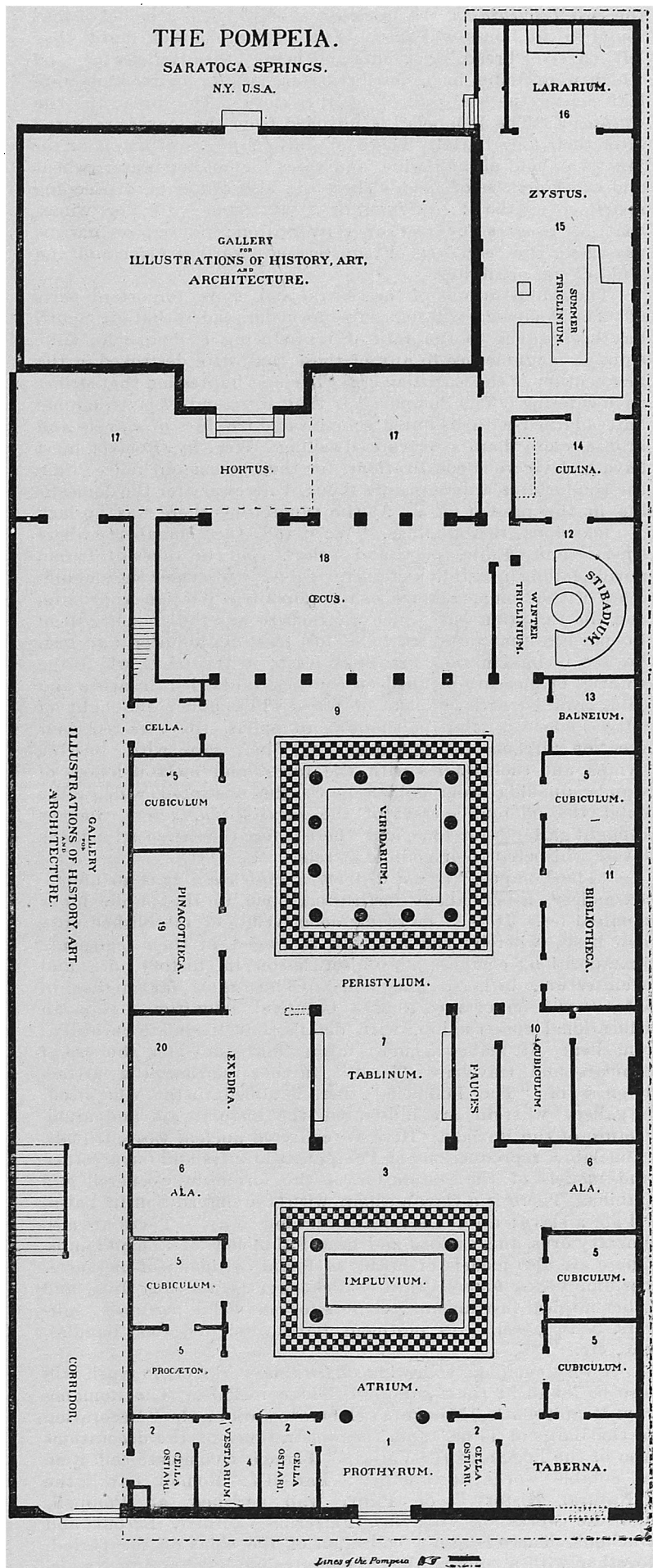
Pompeii was discovered in 1750, and the interest caused by the freshness and splendor of its dwellings caused several attempts to be made in Europe to reproduce a typical Pompeian villa.

The King of Bavaria built a Pompeian house at Aschauffenburg, and Prince Napoleon erected another at Paris. The former was constructed upon a modern scale, but was not furnished on account of the death of the King, while the latter was merely a French chateau decorated in the Pompeian style. In the Crystal Palace, in London, there is also a reproduction of a Pompeian house, which consists only of bare walls, and the *Cubicula* but six feet wide. The idea of constructing a Pompeian house in America was conceived and successfully realized by Mr. Franklin W. Smith, a Bostonian gentleman of wide culture, scholarly instincts, and a rare taste for all that is æsthetic and beautiful in archæology. Mr. Smith has already built the Moorish villa "Zorayda" at St. Augustine, which has awakened the enthusiasm of all who have seen it, and this was no sooner accomplished than the idea occurred to him of reproducing, in all its grandeur and detail, a Pompeian villa, at the cosmopolitan centre, Saratoga, N. Y.

Mr. Smith is an American who believes that the world has lost much with the decay of the noble architecture of past ages. He does not believe that the decline of splendid architecture is a necessary result of the forward march of mankind. He feels that in the present rush after commercial and railroad styles in building, and the prevailing custom of constructing dwellings in the style of tenements, there has been a decline in the art and refinement that formerly belonged to domestic architecture, which ought not to exist. The Queen Anne style has now for a score of years run riot into tiresome conglomerations of angles and juttings; and there is already an impulse toward return to the exquisite symmetry, refinement, proportion and stateliness of the classic orders, which in the monuments of Greece, have stood through the ages preeminently the *ne plus ultra* of architecture.

A wealthy country like the United States can as well afford to have splendid halls and sumptuous salons as any nation in past or present times. But the difficulty is that a too great absorption in commercial affairs causes a decline of sentiment, poetry and imagination, which are the vital principles of art. The spirit that gave birth to the Alhambra could hardly exist among the machine-made luxuries of the present age. Neither painting, sculpture nor architecture can hope to flourish when machine-made chromos, castings of sculpture, and the most commonplace dwellings, have destroyed the general taste, so much, that there is neither demand nor opportunity for the development of great artists. We must remember, however, that this will not be always so. America is one vast saw-mill tearing asunder the past, but providing the materials for a still more glorious future. In the past it was the few who were noble, in the future it will be the many, but between these two peaks of human grandeur there is anarchy, there is chaos. The men who are to lead us out of this artistic decline are men like Mr. Smith, who will show us, in all its material grandeur, the splendor of former ages. Society will not be forever content with mere utility. The nations of the past that responded to the mysterious cravings of faith, imagination and emotion, in a word, to the cravings of the ideal, in the lofty palaces and temples of Babylon and Nineveh; in the temples and idols of India; in the pyramids and temples of Egypt; in the temples and dwellings of Greece and Rome; in the austere glory of Gothic cathedrals and feudal palaces, were men of our own race. We are their descendants, and, democracy or no democracy, will again assert, in other but not less vivid representations, a higher civilization than obtained in primitive ages.

The difficulties in accomplishing a task, at once so romantic and practical, as the erection of a Pompeian villa at Saratoga, would have deterred anyone who was not really in love with his enterprise. There were the distance from the original models, the improbability of finding artists and artisans in this country who were in any degree familiar with the style of Pompeian art, and the necessity of obtaining correct details of ornament, presented a discouraging array of obstacles. Mr. Smith, however, thoroughly informed himself on the subject of Pompeian architecture by making several visits to the city itself, and conferring with professors and artists thoroughly versed in the arts and customs of the Pompeians. He took with him from Paris to Pompeii, the two Salon artists, Messieurs Pascal and



halls, marble pavements and fountains, filled with vases, frescoes, bronzes and statuary, and domestic utensils of all kinds, are revealed to us exactly as occupied by the Romans, without suffering the destruction that comes from the lapse of time. Excavated Pompeii is perhaps the most impressive scene in the world. We can there walk upon the same pavement which was

Bernard, to come from thence to Saratoga for execution of the most difficult work. Mr. Pascal and his son are now daily expected on their return to continue unfinished details of 1889. Invaluable assistance was afforded him by the National Museum of Pompeian Relics, at Naples, the British Museum, in London, and other European galleries, where the most beautiful models were put at Mr. Smith's service. From the numerous private houses now excavated at Pompeii, the House of Pansa was selected as a model, as being the most extensive and most perfect in plan, and consequently the best known. The most elaborate subjects of art and architecture found in the buried city have been worked into a harmonious whole, which is known as "The Pompeia," a replica of a patrician Roman's house as complete and elegant in its design and appointments as any that were overwhelmed by Vesuvius 2,000 years ago.

We present our readers with several illustrations of the interior of "The Pompeia" from which an idea can be formed of the classic elegance of this superb structure. The first picture represents the *Atrium*, or entrance hall, with its *Impluvium*, or marble pool, the view leading through the *Tablinum*, *Peristylum*, and *Æcus* to the walls of the *Hortus*. The *Impluvium* is surrounded with four noble pillars of the Roman Doric, together with statues of the Muses—Terpsichore, Polyhymnia, Erato, Clio, Calliope, and Euterpe. The furniture and furnishings consist of tables, chairs, couches, musical instruments, tripods, candelabra, etc., all of which have been reproduced from originals preserved in the Naples Museum, or from wall pictures found in Pompeii and Herculaneum. The elegant draperies which divide the *Tablinum* from the *Atrium* are turned upwards, disclosing the view beyond. The frieze seen on the *Compluvium*, or open roof, consists of a sacrificial motive of floral festoons alternating with the skulls of bulls.

The second illustration is a view of the *Tablinum*, or central apartment, with a view of the *Peristylum*, or inner court, in the background. The *Tablinum* was the private retreat of the master of the house, his sanctum where in cabinets were kept busts of his ancestors and the family archives. On the left of the picture we catch a glimpse of the strong box, or treasure chest of the owner. The ceiling of this room is a fac-simile of the decoration of a well-preserved house, excavated in 1865. There are cabinets containing ancient papyrus manuscripts and rolls in Latin, accurately simulating the books of the Pompeians. The *Exedra*, or conversation room to the left, is luxuriously furnished and richly frescoed by the Salon artists, Pascal and Bernard.

The third illustration represents the *Peristylum*, or inner court. It is larger than the *Atrium*, with twelve columns, enclosing a space called the *Viridarium*, with sculptures of Pan and Satyr among the verdure. There is an opening in the roof admitting air and light. Here private entertainments were given, when the colonnade was festooned with garlands of roses, and gay with birds of gorgeous plumage. Here beneath subdued lights moved the stately Romans in their classic robes, while music from flute and lyre stole upon the air from slaves concealed above. It is here that Sir Bulwer Lytton depicts the meetings of the beautiful Ione with Glaucus and Arbaces, in "The Last Days of Pompeii." The ceiling of the *Peristylum* is copied from the baths of Titus. The apartment opening on the left is the *Pinacotheca*, or picture gallery, in which are effective pictures representing 1, Vesuvius in Peace; 2, Vesuvius in Eruption; 3, The Forum in Pompeii, Restored; 4, A Gorgeous Sacrifice in the Forum, and 5, The Feast of Lucullus, a copy after Boulanger. Another leads to the *Triclinium* with a semi-circular couch, or *Stibadium*, of rich stuffs, with pillows upon which the guests recline at meals. The walls are frescoed with scenes illustrating hanging cupboards filled with fruit, a race of cupids driving dolphins over the ocean, and Pompeian ladies bartering for caged cupids, all copied from Pompeian walls. In the remote background of this scene we catch a glimpse of the *Æcus*, or large banquet hall, for the ancients were much addicted to the pleasures of the table. At such times the floor was thickly strewn with sawdust stained in bright colors, and in one end of the hall slaves danced during the meal. A silver hoop suspended above the table, held chaplets of flowers, and even silver for distribution among the guests. The marble *Balneum* (or bath-room) which opens from the *Peristylum* has a marble tub below the level of the floor like a tank. The walls are decorated with a representation of deep sea water with fishes, etc., and pomegranate trees bearing fruit.

The fourth illustration is that of the *Hortus*, or garden, at the extreme end of the building. The walls are painted in oil in fantastic style. The first represents a disciple of Bacchus after a revel. The second, which is the scene we represent, shows a noble Roman, recumbent, in a thoughtful mood, on a garden wall, with two female attendants. The other wall panels are decorated with trees and shrubs in the Pompeian style, and on the floor are seen flowers in boxes of sculptured stone. These frescoes are actual copies of frescoes found upon Pompeian garden walls. Through an open doorway is seen a glimpse of the *Triclinium*, or dining room, where, in summer, Pompeian families took their meals beneath the shade of trellis grape vines, as a screen for the

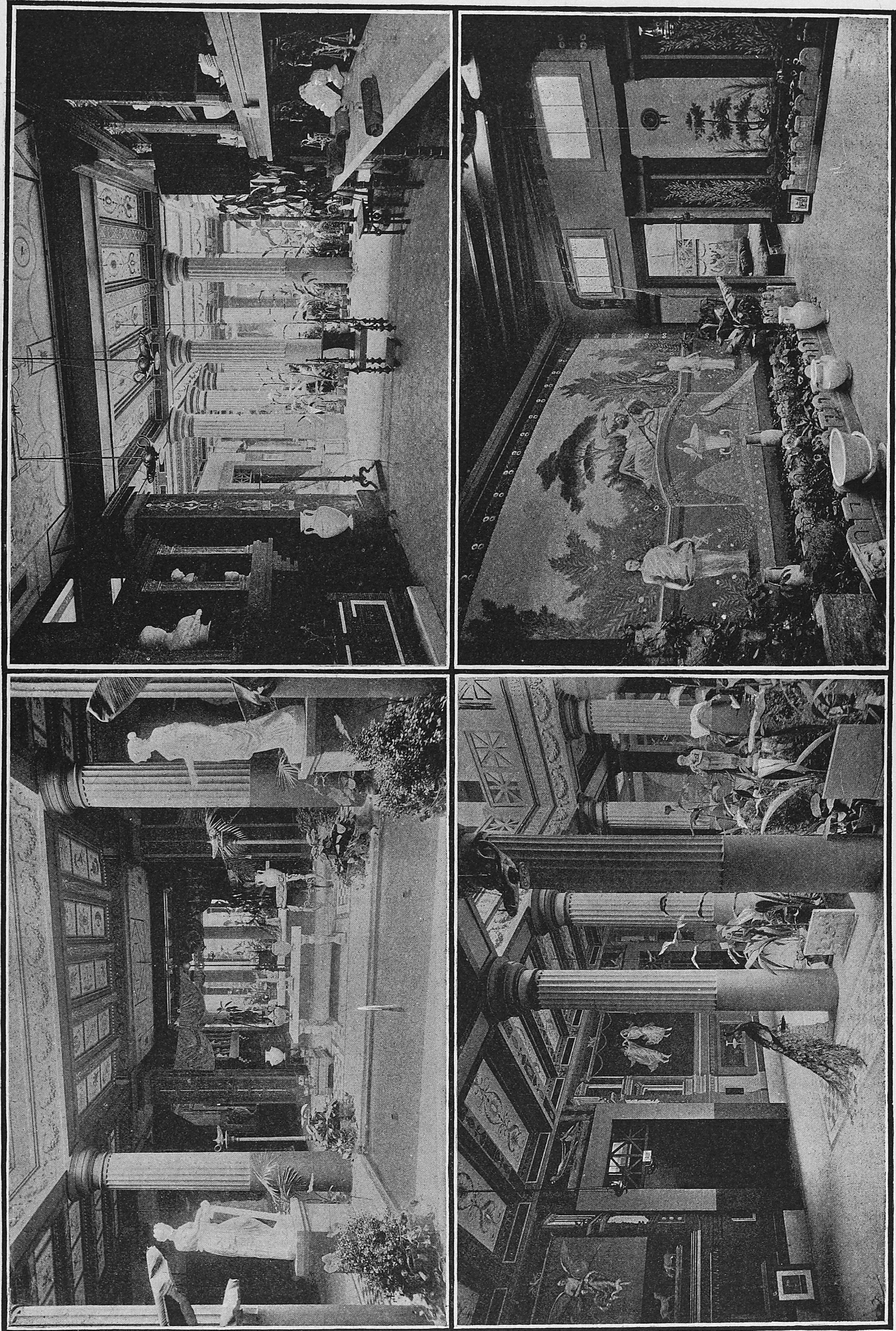
sun's rays. The walls are painted in oil from fantastic designs found in Herculaneum. The dining couch is an exact reproduction of one remaining in Pompeii.

By referring to the ground plan of "The Pompeia" published herewith, the readers will see that our illustrations only reproduce the central portion of the interior, the building containing in addition the *Lararium*, or household temple containing an altar carved with bas-reliefs of a sacrificial procession of the gods of Olympus. There is also the *Culina*, or kitchen, situated between the two *Tricliniums*, the brick stove of which is a model of that found in the house of Pansa. When the cooks took flight, they left loaves of bread, eggs, nuts and many other articles of food which were found in a fossilized state. Spits for roasting were laid across the embrasures of the stove. The bread in the *Culina* of "The Pompeia" is modeled from the loaves excavated after their long burial. There are also replicas of *amphoræ*, or jars that hold oil and wine, and vases for holding water, wheat and other articles of food. There are also *Cubicula*, or sleeping apartments; the *Vestiarium*, or cloak room; *Alæ*, or wings, that is, recesses for rest or conversation; *Fauces*, or narrow passages; the *Solarium*, or sun terrace; various *Cellæ* and the *Bibliotheca*, or library.

These illustrations of the central and more important parts of "The Pompeia," will suffice to inform our readers that Mr. Smith has been equal to the task of reproducing a Pompeian villa, equal in magnificence to any of those that were destroyed in the first century of the Christian era. The first impression that strikes us in entering "The Pompeia," is that it resembles a triumphal hall, adorned with its fluted columns and trophies of marble and bronze, more than a private dwelling. Wealthy Romans must have had vigorous constitutions, for their rooms do not contain the comfortable appointments thought necessary for the domestic life in the present age. At the same time there was no lack of luxurious surroundings. We tread the chambers where Questor and Ædile, poet and priest, clad in robes of Tyrian purple, falling in fastidious and graceful folds, discussed the magnificence of the Roman Empire, or the worship of Grecian Aphrodite, and the Egyptian Isis. Such a structure was the golden goal of Roman life, that possessed halls for feasting, ablution and rest. We see, in imagination, luxurious feasts in the *Æcus*, where the votaries of pleasure reclined on couches, tapestried in azure and gold, crowned with chaplets of roses, while under the light of lofty candelabra, and the shadows of palms, they feasted their eyes on dreams of sculpture, and their ears with Bacchic hymns, and their bodies with the rarest and most delicious of viands, quaffing from golden bowls the unstinted wine. We enter the odorous retreat of the *Peristylum*, where Glaucus brought garlands for Ione, and where before the sacred tripod, the lovers whispered their godlike secrets.

"The Pompeia" is not a private residence. It is an unique art gallery, a permanent institution, open to the public for a nominal fee. It is a museum, conceived and established on a new basis, whereby the contents, arranged in their legitimate juxtaposition, compose an object lesson in history, art and architecture, hitherto unequalled. Thus it is far higher in interest and importance than a beautiful exhibition. It is an educational construction, with details that stimulate curiosity; and hence it makes a most interesting study for the use of scholars and travelers. To still further increase the attractiveness of "The Pompeia," there is added to the villa itself, a gallery wherein are illustrated the history, art and architecture of the Romans. Here are collected ancient vases, tripods, candelabra, reproductions of Pompeian bronzes and terra cottas, and models of the restoration of the forum by Cockerell and Canina. There is a slave's collar, with the inscription in Latin, "I am a slave; arrest me; I am running away." There are also cinerary urns, and various and beautiful models of Roman lamps. There are also models of bread as found calcined; of measures, perfume boxes, *tessera* (theatre tickets); the sistrum, flute, and other musical instruments; censers for sacrificial perfumes; mirrors, bells, jewel cases, ointment boxes, weights, door handles, etc., etc.

A very complete collection of notable works on Pompeii will also be found in these galleries. These include, "The Romanorum Magnificentia," Mercante's elaborate work on the "Decoration of the Baths of Titus," and the illustrations of the decorations also of the Loggia of the Vatican. There is a complete collection of notable works on Pompeii; Bartoli's "Roman Law," the "Natural History" of Pliny, who perished at Pompeii, and the works of Vitruvius, Ferrerio, Vauthier, Lacour and Duchoul. There is also a collection of the coins of the period, together with a copy of the "Imperatorum Romanorum Numismata," published in 1697. Mr. Smith has erected a splendid monument of Pagan life at its decline. It is not among the bare walls and broken columns of Pompeii, nor even among the scientifically arranged relics of household objects in the museum at Naples, that one can obtain an adequate idea of Pagan life. It is only by contemplating the reproduction of such a life as has been carried out in "The Pompeia," at Saratoga, that one can live again in the Pompeian age.



INTERIOR VIEWS OF "THE POMPEII," SARATOGA, N. Y.